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ABSTRACT

This booklet contains instructional materials and suggestions for ESL teachers. Fourteen objectives in speaking, reading and writing are described; suggested materials are briefly noted for some of these. A brief play with eight characters entitled "Charlie Brown" and scenes in dialogue form from two works, "Go Tell It on the Mountain" and "Mice and Men," are provided. (CFM)

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ENGLISH AS A SECOND LANGUAGE LEVEL I

FL008124

BERKELEY DALY CITY OAKLAND RICHMOND

1414 Walnut Street Berkeley, Calif. 94709

B.A.S.T.A.

ENGLISH AS A SECOND LANGUAGE

(ESL)

By

Pat Lennon

Richmond Unified School District

CONTENT AREA: ESL 2-3

Objective: Objective No. 1

The student will be able to identify a noun, verb, adjective, and adverb by their function in the sentence and will test them by fitting them into given patterns.

Activities:

Speaking, reading and writing.

Materials: (Specific Titles)

English Grammar Ex — ESL - Book 1, 2, 3

Oral Language Practice Book

English 900 -- Book 5, 6

Objective: Objective No 2

The reader will complete the sentence in context.

Materials: (Specific Titles)

Short paragraphs, activities, etc.

Objective: Objective No. 3

The reader will select the main idea of a paragraph.

Materials: (Specific Titles)

Articles from magazines, newspapers, etc.

Paragraph Practice -- Sullivan

Objective: Objective No. 4

The reader will create a different comclusion to a personally selected story.

Objective: Objective No. 5

Given a class discussion, or while listening to a story, the student will be able to demonstrate orally, full comprehension of the subject.

Objective: Objective No. 6

Given a sentence orally, the student will be able to demonstrate accurate comprehension of content material .

Objective: Objective No. 7

The student will retell in his own words a story they have read.

Objective: Objective No 8

The student will be able to choose appropriate contracted forms (won't, aren't), root word spelling patterns containing affixed forms, (bicycling), in given sentences.

Objective: Objective No. 9

The student will be able to write one paragraph, of his own creation, demonstrating knowledge of English syntax, punctuation, grammar, and spelling.

Objective: Objective No. 10

The student will create a conclusion to a story using grammatically correct sentences.

Objective: Objective No. 11

A student will respond in writing to a teacher-suggested theme each week. After the writing has been corrected for grammar, the student will be responsible for rewriting and correcting all errors.

Objective: Objective No. 12

The student will be able to read a newspaper article and recount the news event orally.

Objective: Objective No. 13

The student will read a short story and be able to describe the main characters, the setting, the plot, cultural conflicts, theme. From a working outline he will write a short resume.

Materials: (Specific Titles)

Collection of Chicano Short Stories

The Pearl

Objective: Objective No. 14

The student will be able to read aloud with a small group a one-act play, and will answer discussion questions orally or in writing.

CHARLIE BROWN

Characters in Role Play: Charlie Brown, Linus, Snoopy, Schroeder, Lucy, Patty Violet, Freida

ACT I, SCENE I

CHARACTERS: Violet (3rd base), Lucy (2nd base), Frieda (field), Linus (1st base), Charlie Brown (pitcher)

SETTING: Halloween Day at an empty lot where Charlie Brown and his team are almost ready to play a game.

VIOLET: Charlie Brown, I hope you know all the trouble we went through to give you this— a pticher's mound! (She steps up and takes it)

C.B.: Really? Golly — Gee — Wezakers!

FRIEDA: We thought it MIGHT improve your delivery.

C.B.: Boy, I'll say it will! Man, a live, honest to goodness pitcher's mound! (walks around it) Golly, I'll bet that this'll improve my pitching (climbs up on a chair). I'm afraid to move.

(Violet walks to 3rd base)

FRIEDA: Charlie Brown, would you like to come over to my house after the game? I want to show you my costume for trick-or-treat tonight.

C.B.: Why? Give me ONE, JUST ONE GOOD REASON why I should go over to your house. Every time I do, you get mad and send me home!

FRIEDA: Humph! You're just jealous of my NATURALLY CURLY HAIR. That's why I'm way out in left field, isn't it? (Charlie looks bored while she goes to left field). It's a burden having naturally curly hair. Everybody is just NATURALLY jealous — ooh!

LUCY: Come on—you blockhead! Get one over the plate. Oh! That Charlie Brown — he can't do ANYTHING right

VIOLET: Boy, Charlie Brown doesn't even like that nifty pitcher's mound. Boy—all that trouble! I'm gonna scare him tonight, though. Boy-oh-boy-oh-boy! Am I gonna scare him!

LINUS: Oh, Great Pumpkin, I would be in my pumpkin patch—my beautiful, sincere, LARGE patch. Oh, Great Pumpkin, you MUST come out of MY pumpkin patch. It's more sincere than anybody's in the world.

C.B.: I'll fool him with my fastball. Here's the wind-up, the pitch—it's, it's, it's over the backstop.

All right, Charlie Brown — you can do this one—good, good, oh, oh—over the fence.

LINUS: Come on, Charlie Brown, you can do it. You can do it. Boy, am I a hypocrite! Oh, well. Come on, Charlie Brown!

ACT I, SCENE 2

CHARACTERS: Charlie Brown, Frieda, Lucy, Violet, Linus

SETTING: Linus, sitting in pumpkin patch; lucy, frieda, and violet, at lucy's having a party. Charlie Brown comes in from the left.

C.B.: I guess Lucy's having a party. I'm not invited. Maybe I'll crash it—should I? No . . . yes I will . . . no, no I won't. I'll knock on the door and say, "Hello, Lucy. Gee, you having a party? Can I come in? No, no, I can't do that—she might say no.

FRIEDA: When are we gonna go for tricks-or-treats? My cat's gettin' sleepy—I'm hungry. Oh, nobody ever pays any attention to you if you're beautiful and have naturally curly hair!

LUCY: That blockhead brother of mine is out in the pumpkin patch qaiting for the "Great Pumpkin" to rise out of the patch. Boy, is he ever stupid!

VIOLET: I'm gonna see if he wants to go for tricks-or-treats with us.

LUCY: Oh, brother! Now he's got Violet going nuts!

LINUS: You see, Violet, the "Great Pumpkin" rises out of the most SINCERE pumpkin patch on Halloween night. He flies through the air and brings toys to all the children of the world.

VIOLET: HA!! (She exits)

LINUS: Somehow, I son't think she believed me.

(EXIT, ALL KIDS EXCEPT LINUS, WHO SITS SUCKING THUMB WITH BLANKET IN HAND).

LINUS: Oh, GREAT PUMPKIN, COME OUT OF MY PUMPKIN PATCH. You have to! It's the most sincere most beautiful, most, most, most, bestest patch in the whole world. LOOK! LOOK ABOUT YOU, GREAT PUMPKIN . . . nothing but sincerity as far as the eye can see!

ACT I, SCENE 3

SETTING: All kids except Linus have bags and masks and are trick-or-treating.

CHARACTERS: Frieda, Lucy, Violet, Charlie Brown

FRIEDA: Lucy, maybe if you asked the lady at this house if you could have an extra piece of candy for Linus, she'd give it to us?

LUCY: Never. If that blockhead is stupid enough to sit in the pumpkin patch on Halloween, he deserves not having any candy.

VIOLET: Aw, come on, Lucy. What'll SANTA think of you?

LUCY: Oh, all right! I'll do it!

(ALL GO UP TO DOOR, KNOCK ON DOOR, GET CANDY, LEAVE— ALL BUT LUCY).

LUCY: Could I have another piece of candy for my brother, who's sitting in his pumpkin patch waiting for the Great Pumpkin?

(LUCY LEAVES WITHOUT CANDY TO JOIN WAITING GROUP.)

FRIEDA: Did you get another piece for Linus?

VIOLET: Did she believe you? (Lucy gives her a dirty look) Oh, well, what DID you get?

LUCY: I got a piece of gum.

VIOLET: I got a peppermint.

FRIEDA: I got TWO TOOTSIE ROLLS!

VIOLET: Well, Blockhead . . . .

C.B.: I GOT A ROCK!

(THEY COME TO ANOTHER DOOR)

ALL: TRICK OR TREAT!

(GETTING CANDY THEY ALL MOVE AWAY)

LUCY: Hey, Frieda, what'd you get?

FRIEDA: I got a candy bar.

VIOLET: I got a candy apple.

LUCY: I got a nickel.

C.B.: I GOT A ROCK!

ACT I, SCENE 4

SETTING: Linus is in Pumpkin Patch. First Snoopy enters; then after Linus falls asleep, Lucy enters. Snoopy is wearing sunglasses.

CHARACTERS: Linus, Lucy, Snoopy

LINUS: Here we are, Snoopy, sitting in a pumpkin patch waiting for the Great Pumpkin. Every Halloween the Great Pumpkin flies through the air with his bag of toys. And just think, if you and I sit her all night, we may get to see him! I really appreciate your sitting out here with me, Snoopy . . . I must admit, however, that I've been wondering why you're wearing those dark sunglasses.

SNOOPY: (To audience) There are certain times when you prefer not to be recognized!

(SNOOPY AND LINUS FALL ASLEEP, LUCY COMES UP TO THEM. IT IS MORNING.)

LUCY: Well, Blockhead, wake up! It's over—you missed it! It's the day after Halloween and you didn't get any candy at all. Hey you, I said, "WAKE UP!"

LINUS: It's over? I missed it? I missed the Great Pumpkin? Did he come out of my patch? When? Where?

LUCY: Nope. He came out of some guy's patch in Louisiana.

(LUCY EXITS TO RIGHT)

LINUS: (Cries Out!) OH GREAT PUMPKIN! YOU ARE GOING TO DRIVE ME CRAZY!

CHARLIE BROWN

ACT II, SCENE 1

SETTING: Charlie Brown is sitting alone on center stage on a bench clutching a paper bag.

CHARACTERS: Charlie Brown, Patty, Lucy

CHARLIE: I think lunchtime is the worst time of the day for me. Always having to sit here alone. Of course, mornings aren't so good either—waking up and wondering if anyone would really miss me if I never get out of bed. Then there's the night, too—lying there and thinking about all those stupid things I've done during the day. Well, lunchtime is AMONG the worst times of the day for me. Well, I guess I better see what I've got. (He opens his bag and takes out a sandwich) Peanut butter. Some psychiatrists say that people who eat peanut butter are lonely. I guess they're right. (He looks to the side and sees Red-Head Girl on the beach) There's that cute little red head girl over there. I wonder what she'd do if I went over and asked her if I could sit and have lunch with her. She'd probably laugh right in my face. It's hard on a face when it gets laughed in. There's an empty place next to her. There's no reason why I couldn't sit there. All I have to do is stand up. (He stands) I'm standing. (He sits down again) I'm sitting. I'm a coward. I'm such a coward she won't even look at me. (He freezes) She's looking at me. (Very Nervous) She's looking at me.

(LUCY AND PATTY ENTER) (C.B. PUTS BAG OVER HIS HEAD FROM RED HEAD GIRL)

LUCY: No, Patty, you're thinking of that other dress, the one I wore to Lucinda's party. The one I'm talking about is light blue and has a design around the waist.

PATTY: I don't remember that dress.

LUCY: (Takes pencil and begins to draw on the top of C.B.'s bag) Something like this. The skirt went over like this and it had puffy sleeves and a sash like this.

PATTY: Oh yes, I remember.

LUCY: Well, that was the dress I was wearing last week when I met Frieda and she told me she'd seen one just like it over. (BOTH GIRLS EXIT)

C.B.: (The Bag is Still over his head) Lunchtime is among the worst times of the day for me. If that little red head girl is looking at me with this stupid bag over my head she'll think I'm the biggest fool alive. But if she isn't looking I could take it off quickly and she'd never notice. (He takes it off) She's not looking. (Bell Rings) Oh, well. Another lunch period is over with. Only 2,863 yo ho.

CHARLIE BROWN

LAST SCENE: ACT II, SCENE 2

CHARACTERS: Charlie Brown, Snoopy, Linus, Schroeder, Patty, Lucy

C.B.: (Entering, he stoops and picks up a pencil) That little red-headed girl dropped her pencil. It has teeth marks all over it. She nibbles her pencil. She's human. Gosh, happiness is finding a pencil. It hasn't been such a bad day after all.

SNOOPY: Happiness is sleeping in the moonlight.

LINUS: Happiness is telling the time.

SCHROEDER: Happiness is learning to whistle.

LINUS: Happiness is tying your shoe for the very first time.

PATTY: Happiness is playing the drum in your own school band.

CHARLIE: And happiness is walking hand in hand. Happiness is two kinds of ice cream.

LUCY: Happiness is knowing a secret.

SCHROEDER: Climbing a tree.

CHARLIE: Happiness is five different crayons.

SCHROEDER: Catching a firefly.

LINUS: Setting him free.

C.B.: Happiness is being alone every now and then.

ALL: And happiness is coming home again.

C.B.: Happiness is morning and evening. Daytime and nightime too. For happiness is anything and all that's loved by you.

LINUS: Happiness is having a sister.

LUCY: Happiness is sharing a sanwich. Getting along.

ALL: Happiness is singing together when day is through, and happiness is those who sing with you. Happiness is morning and evening and nightime too.

C.B.: FOR HAPPINESS IS ANYONE AND ANYTHING AT ALL THAT'S LOVED BY YOU.

SCENES FROM GO TELL IT ON THE MOUNTAIN

ROY GETS IN A FIGHT pp. 30-40

CHARACTERS: Father, Aunt Florence, Mother, Roy, Narrator, Sarah, John, Roy (lies on chair)

(Roy is lying down wounded from a fight; father starts an argument)

NARRATOR: When John came home, he was confused. He did not see anyone and there was blood all over the floor. He was frightened. When he saw his sister Sarah, he asked her what happened.

JOHN: What happened?

SARAH: Roy got stabbed with a knife!

AUNT FLORENCE: Been wondering where you was boy. Your brother got stabbed with a knife.

FATHER: (Shouting) WHERE YOU BEEN ALL THIS TIME BOY?

MOTHER: You better wash his wound now.

FATHER: (Doing this) This is going to hurt. (Turns to Roy) But you just be a little man and be still. It ain't going to take long.

NARRATOR: After father cleaned Roy's wound, he turned angrily to Mother.

FATHER: I'm sure going to be having some questions to ask you in a moment old lady. I'm going to be wanting to know how come you let this boy go out and get half-killed.

AUNT FLORENCE: Oh no you ain't. You ain't going to be starting none of that mess this evening. You know right doggone well that Roy don't never ask nobody if he can do NOTHING.

FATHER: You got an awful lot to say. Look like for once you could keep from putting your mouth in my business.

AUNT FLORENCE: It ain't my fault that you was born a fool, and always done been a fool, and ain't never going to change.

FATHER: I done told you that you won't come in my house using gutter language in front of my children.

AUNT FLORENCE: Then I tell you sure Brother. Don't worry about my language. You better start worrying about your life. What these children hear won't do them near as much harm as what they see.

FATHER: What they see is a poor man trying to serve the Lord. That's what they see.

AUNT FLORENCE: Then I tell you sure, they going to do their best to keep it from being their life. Mark my words.

GO TELL IT ON THE MOUNTAIN

FLORENCE LEAVES HOME

CHARACTERS: Narrator, Florence, Florence's Mother, Gabriel

NARRATOR: In the year 1900 when Florence was 26, she finally walked out of the shack that had been her only home. Her mother was so ill that she could no longer get out of bed. But Florence knew that the time had come for her to go North. That night, she packed her things, and the next morning prepared to leave.

FLORENCE: Ma, I'm going. I'm a-going this morning.

MOTHER: YOU GOING WHERE?

GABRIEL: Yes girl. Where you think you going?

FLORENCE: I'm going to New York. I got my ticket.

GABRIEL: You going this morning, just like that? You going to walk off and leave your Mother just like that?

FLORENCE: You hush, she got you ain't she?

NARRATOR: Florence knew that Gabriel was going to give her trouble. He did not want to be left alone with their mother.

MOTHER: Girl, you mean you can just leave your mother on her dying bed? You don't care if you don't never see her in this world no more? Honey, you can't tell me you done got so evil as that?

NARRATOR: Florence looked at her mother and thought—her life was fading like the mist. She couldn't let herself be strangled by the hands of the dead.

FLORENCE: I'm going Ma. I got to go.

NARRATOR: Mother began to cry. Gabriel grabbed Florence and shouted at her.

GABRIEL: You can't go. You can't go and leave your mother this way. She needs you to look after her.

FLORENCE: Ma, don't be like that. Ain't a blessed thing for you to cry about so. Ain't a thing can happen to me up North that can't happen to me here. God's everywhere Ma. Ain't no need to worry.

GABRIEL: Girl, ain't you got no feelings at all?

MOTHER: LORD, LORD, LORD, HAVE MERCY ON MY SINFUL DAUGHTER. HOLD HER BACK FROM THE LAKE THAT BURNS FOREVER. LORD I DONE MY BEST WITH ALL MY CHILDREN, LORD HAVE MERCY ON MY CHILDREN.

GABRIEL: Please don't go. Please don't go.

FLORENCE: Leave me be. Good-bye. Tell her I said good-bye. If you ever see me again, I won't be wearing rags like these.

MICE AND MEN by Period I

CAST OF CHARACTERS:

Lennie	Carlson	Candy
George	Slim	Narrator
Curley	Curley's wife	

SCENE I (by Liz Vigil and Cathy Mullen) LENNIE AND GEORGE

LENNIE: George?

GEORGE: Yeah, what ya want?

LENNIE: Where we going George?

GEORGE: So you forgot that already did you? You're a crazy bastard.

LENNIE: I forgot. I tried not to forget George.

GEORGE: O.K., O.K., I'll tell you again.

LENNIE: Tried and tried but it didn't do no good. I remember about the rabbits George.

GEORGE: That's all you can remember is them rabbits! You remember setting in that gutter on Howard Street and watchin' that blackboard?

LENNIE: Why sure, George. I remember some girls come by and you says . . . you says.

GEORGE: The Hell with what I says. You remember about us going into Murray and Ready's and they give us work cards and bus tickets?

LENNIE: Oh sure George. I remember that now. George . . . I ain't got mine.

GEORGE: You never had none, you crazy bastard. Think I'd let you carry your own card?

LENNIE: I though I put it in my side pocket.

GEORGE: What'd you take outa that pocket?

LENNIE: Ain't a thing in my pocket.

GEORGE: I know there ain't. You got it in your hand. What you got in your hand?

LENNIE: I ain't got nothin, George. Honest.

GEORGE: Come on, give it here!

LENNIE: It's only a mouse George.

GEORGE: A mouse? A dead mouse?

LENNIE: Uh-uh. Jus' a dead mouse, George. I didn't kill it. Honest. I found it dead.

NARRATOR: After a while George and Lennie arrived at the ranch and met the boss. Things wern't what they expected them to be though. The boss's son Curley is constantly trying to start a fight with everybody even though he's a very small man. One day he tries to start something with Lennie.

SCENE 2 — FIGHT WITH CURLEY (by Glenda Goshen and Carmen McDaniel)

Curley, Slim, Carlson, Candy, Lennie

CURLEY: Well, I didn't mean nothing Slim. I just ast you.

SLIM: Well, you been askin me too often. I'm getting God damn sick of it. If you can't look after your own God damn tart of a wife, what the hell you expect me to do. So lay off me!

CURLEY: I'm just trying to tell you I didn't mean nothing. I just thought you might of saw her.

CARLSON: Why don't you tell her to stay the hell home sometime. You let her hang around the bunk houses, and pretty soon you're gonna have som'pin on your hands and you won't be able to do nothing about it. (Curley whirls on Carlson).

CURLEY: You keep outa this les' you wanta step outside.

CARLSON: You God damn punk. You tried to throw a scare into Slim and you Couldn't make it stick. So Slim threw a scare into you. Your a yella-belly sucker! I don't give a damn if you are the best welter in the county. You come after me and I'll kick your God damn head off.

CANDY: Glove full of vaseline.

CURLEY: (turns to Lennie) What the hell you laughin' at?

LENNIE: Huh?

CURLEY: Come on ya big bastard. No big son-of-a-bitch is going to laugh at me. I'll show you who's yella.

(Lennie grabs Curley's hand and crushes it. They struggle)

SCENE 3 — FIGHT WITH CURLEY (Part 2) (Johnny McNeally and Willis Covey)

George, Lennie, Slim, Curley, Candy

GEORGE: Leggo his hand Lennie. Leggo. Slim, come help me while the guy got any hand left.

LENNIE: You tol me to George.

SLIM: I Get a doctor. Looks like every bone in his hand is broken.

LENNIE: I didn't wanta, I didn't wanta hurt him.

SLIM: Get the candy wagon. Take him to Soledad and get him fixed up. It ain't your fault. This punk sure had it comin. But he doesn't have no hand left.

GEORGE: We'll get canned now. We need the stake. Curley's old man will get us canned.

SLIM: (To Curley lying on ground) You got your senses in hand enough to listen? Well then listen. I think you got your hand caught in a machine. If you don't tell nobody what happened we ain't going to. But you just tell and try to get these guys canned and we'll tell everybody. And then you'll get the laugh.

CURLEY: I won't tell.

SLIM: We're gonna take you to a doctor. Let's see your hand. Christ all mighty, I'd hate to have him mad at me!

GEORGE: Lennie was just scared, he didn't know what to do. I told you nobody ought to fight him. No, I guess it was Candy I told.

CANDY: That's just what you done. This morning when Curley first lit into your friend, you says he better not fool with Lennie if he knows what's good for him.

GEORGE: It ain't your fault Lennie. You don't need to be scared no more. You done what I told you to. Go clean up your face. You look like hell.

LENNIE: I didn't want no trouble George. Can I still tend the rabbits?

GEORGE: Sure Lennie. No, get the hell out and wash your face.

SCENE 4 — MURDER OF CURLEY'S WIFE (by Oscar Williams and Pat Brown)

Lenny, Curley's wife, narrator.

NARRATOR: Curley's wife is a real troublemaker and really causes trouble on the ranch. Like Curley, she gets what she deserves.

LENNIE: Why did you have to die? (to dead puppy) Now George won't let me tend the rabbits.

CURLEY'S WIFE: (Coming in) What you got there sonny boy?

LENNIE: George says I ain't to have nothing to do with you. Talk to you or nothin'.

CURLEY'S WIFE: George giving you orders about everything?

LENNIE: Says I can't tend no rabbits if I talk to you.

CURLEY'S WIFE: He's scared of Curley. Curley's got his hand in a sling. If Curley gets tough you can break his other hand. You didn't put nothin' over on me about no machine.

LENNIE: No sir. I ain't goin to talk to you or nothin.

CURLEY'S WIFE: Listen. All the guys gone to play horseshoes. None of the guys is going to leave the tenement. Why can't I talk to you? I get so lonely.

LENNIE: Well, I ain't supposed to talk to you or nothin'.

CURLEY'S WIFE: I get so lonely. (She moves close to him)

SCENE 5 — MURDER OF CURLEY'S WIFE (Part 2) (by Reggie Joseph and Jim Rowell)

LENNIE: Maybe if I took this pup and throwed him away, George wouldn't never know and then I could tend the rabbits without no trouble.

CURLEY'S WIFE: Don't you think of nothing but them damn rabbits?

LENNIE: We gonna have a little place so I can tend my long-haired rabbits.

CURLEY'S WIFE: Some people have course hair, but mine is real soft like rabbits. Feel it.

LENNIE: It is real soft. (Puts hands on her hair).

CURLEY'S WIFE: Let go. Let go. You'll mess it up! (She tries to pull away)

LENNIE: It's so soft. So soft.

CURLEY'S WIFE: (She screams) Help!

LENNIE: Stop that. You'll get me in trouble and George won't let me tend the rabbits.

CURLEY'S WIFE: (Screams for the second time and tries to get away. Lennie yanks her hair and breaks her neck)

LENNIE: I done a bad thing. Oh God. I done another bad thing. I'll go hide in the bush and wait for George.

SCENE 6 — THE MEN DISCOVER THE MURDER (by Sheila Nix and Stephanie Strong)

Candy, George, Narrator

NARRATOR: Lennie has gone to hide. The body of Curley's wife is soon discovered.

CANDY: I didn't know you was here. (To Curley's wife) Oh Jesus Christ!

GEORGE: (coming in) What was it you wanted to see me about? (Candy points at her) Oh Jesus Christ!! (George steps closer) Bends down a puts hand on her heart)

CANDY: What done it?

GEORGE: A n't you got any ideas? I should have known. I guess maybe way back in my head I did.

CANDY: What we gonna do now George? What we gonna do now?

GEORGE: Guess we gotta tell the guys. I guess we gotta get him and lock him up. We can't let him get away. Why the poor bastard'd starve. Maybe they'll lock him up and be nice to him.

CANDY: We outta let him get away. You don't know that Curley. Curley's gonna wanta get him lynched. Curley'll get him killed.

GEORGE: That's right, Curley will. And the other guys will.

CANDY: You and me can get that little place can't we George? Can't we?

GEORGE: I think I know'd from the very first. I think I know'd we'd never do her. He usta like to hear about it so much, I get to thinking maybe we would.

CANDY: (sulkily) Then it's all off. (To Curley's wife) You lousey tart. You wasn't no good. You ain't no good now, you lousy tart.

SCENE 7 - GEORGE KILLS LENNIE (by Lee Petsas and Gale Scott)

Lennie, George , Narrator

NARRATOR: George finally escapes from the rest of the mob and finds Lennie who is waiting for him. George has stolen Carlson's luger. When Curley found his wife's body, he vowed to kill Lennie so George wants to find him first.

GEORGE: What the hell you yellin about? (Lennie is calling for George)

LENNIE: You ain't gonna leave me are you George? I know you ain't.

GEORGE: No.

LENNIE: I knowed it. You ain't that kind. George, I done another bad thing.

GEORGE: It son't make no difference.

LENNIE: Ain't you gonna give me hell like you always done before? Well, ain't you gonna say it?

GEORGE: (woodenly) If I was alone I could live so easy. I could get a job and not have no mess, and when the end of the month come I could take my $50.00 and go to a cat house.

LENNIE: Go ahead George.

GEORGE: No.

LENNIE: Well I can go and find a cave if you don't want me.

GEORGE: No, I want you to stay with me. Take off your hat Lennie.

LENNIE: (takes off his hat) Tell how it's gonna be.

GEORGE: Look across the river and I'll tell you so you can almost see it. We gonna get a little place . . .(Lennie turns his head and looks across the river)

SCENE 8 — GEORGE KILLS LENNIE (Part 2) (by Cindy Vestal)

Lenny, George, Narrator, Slim, Carlson

NARRATOR: George knows what must be done. He knows if he doesn't do something, Curley and the gang will either kill or cage Lennie. George and Lennie

NARRATOR: (continued) have been friends for a long time and George loves Lennie, and Lennie loves George. But something must be done with Lennie and George has little time before Curley catches up with them.

LENNIE: Go on. How's it gonna be? We gonna get a little place?

GEORGE: We'll have a cow.

LENNIE: An live off the fatta the lan.

GEORGE: Look down there acrost the river like you can almost see the place.

LENNIE: Let's do it now. Let's get that plac e now.

GEORGE: Sure, right now. I gotta. I gotta.

(GEORGE SHOOTS LENNIE!)

SLIM: George! Where you at George?

CURLEY: Get him by God. Right in the back of the head.

SLIM: (to George) Never you mind. A guy got to sometimes.

CARLSON: How'd you do it?

GEORGE: I just done it.

CARLSON: Did he have my gun?

GEORGE: Yeah. He had your gun.

CARLSON: An you got it away from him and you took it an you killed him?

GEORGE: Yeah, thats how.

SLIM: Come on George. Me and you'll go in and get a drink.

GEORGE: Yeah, a drink.

SLIM: You hadda George. I swear you hadda. Come on with me.

CARLSON: Now what the hell ya suppose is eatin them two guys.